

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 REVIEW OF RELATED THEORIES

2.1.1 Figures of speech

According to Perrine (1969), "figures of speech is any way of saying something other than the ordinary way" (p. 49). Figures of speech are used when people want to say or describe something by saying or referring to something else. The figures of speech provide the styles of this extra-ordinary saying.

Perrine's principle classifies the category of figures of speech into:

2.1.1.1 Metaphor

In metaphor, "the comparison is implied" (p. 49). The implication directly addresses what is being compared to without using words of comparison such as *like*, *as*, *similar to*, like in simile. Metaphor adds an extension of the thing being compared or emphasize the characteristic of that thing.

Perrine quoted an example from Shakespeare's poem, "merry *larks* are ploughmen's *clocks*." (p. 11) Here, he identifies larks with clocks. The same style is also used in this example, "Your *diamond eyes* amaze me." The eyes being compared are ordinary human eyes but the word diamond adds the characteristic of the eyes. This makes the reader to imagine how the eyes look like.

2.1.1.2 Simile

Unlike metaphor, "simile is clearly seen through the use a word or phrase such as *like*, *as*, *than*, *similar to*, or *resembles*" (p. 49). The comparison style in simile is

clear by adding comparative word or phrase. In Tennyson's "The Eagle", he wrote that the eagle falls "*like* a thunderbolt." (p.5) The word *like* shows the style of simile. Other example like, "She sang *as* merry *as* a morning bird," also uses simile style for it uses of the comparative words *as...as*.

2.1.1.3 Personification

"Personification consists in giving the attributes of a human being to an animal, an object, or idea." (p. 50) Personification gives animals, objects, ideas human qualities as if they can act like human being. This style mostly personifies inanimate beings as if they can perform human's abilities despite the fact that human beings are the only creatures who can perform the actions.

One example, "Sea that bares *her* bosom to the moon," Wordsworth personified the sea as if it has a bosom like a human being. *Dancing grass* also applies the personification style for it can dance like human. Personification helps the reader to visualise the term in human form.

2.1.1.4 Synecdoche

"In synecdoche, we mention a part for the whole." (p. 51) The use of synecdoche can simplify what is being talked about by stating significant detail only. "Married *ear*" in Shakespeare's "Spring" means married man, but he took an ear or a part of human's body as a reference of whole body.

A notice on a restaurant door said, '3 *hands* wanted', also shows the style of synecdoche. The restaurant manager only mentions '*hands*' referring to human labors.

2.1.1.5 Metonymy

"We use metonymy where we say something closely related idea for the idea itself" (p. 51) The user must be familiar with particular details attached to a person or a thing being discussed. The metonymy implies its literal equivalent and something *more*. (p. 52)

Alfred Noyes mentioned about "*death* at every window" in "The Highwayman." The quotation means a gun at every window. The idea of death is closely related to a gun as the device of killing. Next example, "Dig yourself a grave" shows the reverse of the above example. The idea of grave is the synecdoche of death.

2.1.1.6 Symbol

"Symbol means what it is and something more too" (p. 63). Symbol roughly portrays something that has a meaning beyond what it is. The words of symbol mean merely what they are and something else that are represented by the words.

Famous example of symbol is Frost's "The Road Not Taken". The wood paths mentioned in the poem are real in the context that a person wants to know where each path will bring him, but he can only travel one path. The paths also occur in life when a person has to make one decision between two interesting choices. "He came to me with a *red face*," shows an example of symbol too. When someone is angry, his face turns up red and a red face symbolizes anger.

2.1.1.7 Allegory

"Allegory is a narrative or description that has a second meaning beneath the surface one" (p. 71) The major point in allegory is its ulterior meaning. Pharaoh's

dream in the Book of Genesis is one example of allegory. The skinny cows are the symbol of famine and the fat cows prosperity.

Allegory is difficult to interpret because the readers have to direct a message beyond other message. A fortune-teller likes to use this figure of speech whether to predict one's past or future life. If he says, "I see a *star* above your head" actually he means his customer is going to get a fortune or a promotion in the future.

2.1.1.8 Overstatement/Hyperbole

"Hyperbole is exaggeration but exaggeration in the service of truth." (p. 86) It is used when someone expresses something or states of condition in a bigger way than its ordinary one. Perrine states that hyperbole is merely adding emphasis to what someone really mean.

A sentence "You could have *knocked* me over with a *feather*!" (p. 86) is not expected to be believed but it is merely an additional expression that the speaker suffers a great physical weakness. "Today's weather is as *hot* as *hell*" also uses the style of hyperbole that emphasizes on the hot climate.

2.1.1.9 Apostrophe

"Apostrophe consists in addressing someone absent or something nonhuman as if it were alive and present and could reply to what is being said." (p. 50) Thus, the speaker addresses someone that is not present or unreal, or something that cannot be expected to address him back. Landor gave an apostrophe touch in his poem by addressing death "Death stands above me, whispering, I know not what into my ear."

A greeting to the moonlight in "Good night, moonlight" is another use of apostrophe style. In apostrophe, the speaker does not expect to be greeted back.

2.1.1.10 Paradox

“Paradox is any apparent contradiction that is nevertheless somehow true.” (p. 85) The paradox style always puts the opposite of what is previously said. Aesop tells a tale of a traveler who needed a shelter in a winter night. The lodging’s owner met a contradiction when the traveler blew his fingers *to warm them up* and blew on a hot porridge *to cool it off*.

Though contradictory, it is somehow true that we do the same thing as the traveler did in two contrary actions. It is also true that ‘It is always *sunny* after *rainy* day.’ We cannot have a rainy and sunny day at the same time but it cannot always be sunny or rainy days all the time.

2.1.1.11 Understatement

“Understatement is saying less than one means.” (p. 87) Someone does not exaggerate things neither say them in ordinary way, but lessens the things being talked about. When someone says, “This looks like a *good bite*” before a loaded dinner plate, Perrine states that the person performs an understatement. Wearing sapphire necklace, a rich wife is saying less than the truth when she says, ‘I bought this in *flea market*.’

2.1.1.12 Verbal Irony

“Verbal irony is saying the opposite of what one means.” (p. 88) When someone says something ironical, he does not really mean what he says. Perrine gave an example of an instructor gives back a result test to you saying, “*Bad news* for you”, but you get an A instead. The same thing happens when someone says, “You look *skinny*” to a person weighing 85 kilos.

2.1.2. Connotative Meaning

The relation between words and entities that we want to talk about in our experience of the world is called **reference** or **denotation**. (Jackson, 1988) Every object of our surrounding world has its linguistic reference. The word '*perempuan*' refers to an adult female and so is *wanita*. *Perempuan* and *wanita* have the same denotative meaning. However, Chaer (1995) states that they carry different meaning depend on the context or when they are used. *Kursi* refers to something we sit on but when the word *kursi* is used in the context of politics, the meaning changes into a status or position in governmental atmosphere. The shift of meaning or the extension of denotative meaning is called connotative meaning.

Connotation relates to the associations that a word has over and above its denotation (Jackson, 1988). Connotative meaning extends the denotative meaning of a word. Perrine also states "connotations are what it suggests beyond what it expresses." (p. 31) Sometimes the meaning above a word creates vagueness. Chaer (1995) asserts that a word *betina*, meaning female, is commonly connected to animals sex. However, when it is referred to a woman like "*Iblis betina*", it does not mean a female anymore. It means a rude or cruel woman. The word *tikus* in the sentence "*Hati-hati ada tikus di kantor ini*" the word *tikus* can have two meanings—denotative and connotative. Denotative if it refers to an animate being and connotative if it refers to a person. The reason makes connotations are far more indeterminate than denotations as Jackson (1988) observed. But where the sentence is used can reveal what a word, having two possibilities of meaning, really means.

According to Jackson (1988), denotation and connotation depend on the context of its use in two senses. First, it depends on its linguistic context, the other words in the same sentence, paragraph, or even text. Thus, a word's meaning is influenced by its linguistic neighbourhood. Other words in the same sentence, previous or following sentences, or even the whole text determine the word's meaning – denotative and/or connotative meaning.

Secondly, it depends on its situational context: who is using the words, who the audience is, what the occasion of use is. In the sentence (1) above, if it is used by a man giving warning to his female colleague, then the word *hairs* carries denotative meaning. But if a man complains about the loss of his company's fund and the sentence above is his response, then it carries connotative meaning. These two senses determine and, at the same time, affect a word's meaning. In this research, the writer merely uses the linguistic context since the writer will exclude the singer, the audience and the occasion where the connotative expressions are used.

2.2. REVIEW OF RELATED STUDIES

2.2.1. An Analysis of the Figures of Speech Used in the Language of Body Care

Advertisements on TV Programs (1999)

Linda conducted a research on the figures of speech used in television commercials. Her reason was "...as an audience, the writer sees body care advertisements which use figures of speech in their language and that advertisements arouse the audience curiosity to buy the product". The condition, she explained, encouraged her to observe further about the using of figures of speech in the language

of body care advertisements. In the findings, she listed 5 figures of speech that are most likely used to attract the consumers of the products and the most often used is personification. The writer applies the same theories of Perrine's figures of speech since the writer thinks the category presents clear distinction between each figure of speech.

2.2.2 A Semantic Analysis of Dialogues in the Articles "Eksklusif" of Kartini Magazine (1997)

Lenny Listia studied about the connotative meaning in the dialogue article "Eksklusif" between the interviewer and the interviewees in Kartini magazines. She stated that, "This study is trying to know the connotative meaning and denotative meaning of the words with intended meaning. Then she would like to find out whether there is any relationship between the connotative meaning and the topic area in which the words are used." Listia employed the theory of connotative and denotative meaning to be able to analyze the dialogues. In the findings, she stated that sexual matter is the kind of topic area, which occurs mostly in the words with connotative meaning. The writer is inspired by Listia's purpose of the study, which was to analyze the connotative meaning because in songs, the lyrics maker also uses words with intended meaning to deliver the messages of the lyrics.